This is a sample syllabus for HUM2020. Students should reference the section syllabus provided at the beginning of the semester for specifics regarding assignments and grade assignments.
We are cripples, we artists. Our art is nothing, because our tools are too dull to get at the essence and express it. Christ alone has that ability. He affects us directly without writing, without painting; at every moment, he transforms his entire life into an artwork.

-Vincent van Gogh

Tomorrow belongs to those who can hear it coming.

-David Bowie

Professor:

Course Description
This course offers an introduction to the thought, literature, and arts of Western culture from Antiquity to the Present Day.

In this course, students will gain an overview of the development of Western culture from Antiquity to the present as it is expressed through the arts (painting, sculpture, architecture, literature, music, film and the performing arts), and especially through literature.

Students will study and analyze a variety of texts (either as excerpts or full text) of the Western world.

This course examines the human condition through culture and the arts to better understand how the humanities are interconnected.

The chief goal and focus of this course is to show how the past forms the basis of Western present-day values, artistic expression, and institutions.

This course has been approved for the Liberal Studies requirements, and thus is designed to help you:
  • become a thoughtful patron of and participant in Humanities and Cultural Practice.

Course Objectives
This course is designed to enable the student to meet the requirements of Humanities and Cultural Practice:
  1.) by articulating the process of producing a work, from initial plan, to critique, revision and completion – to be accomplished by the Capstone Paper
  2.) by critiquing existing applications of scholarship in order to learn from past success and failures – to be accomplished by Capstone Paper

This course is designed to also enable students to:
1.) Explain the characteristics of Greek and Roman culture, the Gothic, Renaissance, Baroque, Enlightenment, Rococo, Neoclassical, Romantic, Realist, Naturalist, Impressionist, Modernist and Post-Modern;
2.) Analyze the major debates and paradigm shifts of the cultural period;
3.) Assess main literary and visual texts of the period in an integrated fashion;
4.) Explain the ideas of distinguished scholars in the field and apply them to the analysis of texts.

I. HUMANITIES AND CULTURAL PRACTICE:

1.) This course has been approved as meeting the Liberal Studies requirements for Humanities and Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practice. The student will accomplish this by comparing and interpreting a variety of intellectual and/or artistic works within their cultural milieu(x). The student will also compare, interpret and examine model cultural artifacts that function as widely varied reflections of human perspectives and/or practices.

Thoughtful Patrons of and Participants in Humanities and Cultural Practice Rubric

| Competency 1 (C1)                      | students will be able to…                                                                 | Subscore: _______________
|---------------------------------------|------------------------------------------------------------------------------------------|--------------------------
|                                        | Compare, interpret a variety of intellectual and/or artistic works within their cultural milieu(x). |                          |
| Competency 2 (C2)                      | Compare, interpret, and create or model cultural artifacts that function as widely varied reflections of human perspective and/or practices. |                          |
|                                        | Subscore: _______________

| Knowledge of Cultural Self (C1,C2) | Articulate insights into own cultural practices and biases, demonstrates awareness of how his/her experiences have shaped this perspective, and how to recognize and sensitively respond to cultural biases. |                          |
| Knowledge of Cultural Perspective/Frameworks (C2) | Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices through creation or modeling of cultural artifacts. Also compares and interprets those cultural artifacts, deriving meaning from found cultural uniqueness. |                          |
| Empathy (C2)                       | Interprets intercultural experience from the perspective of more than one worldview and |                          |
demonstrates ability to act in a supportive manner that recognizes the feelings of another cultural group.

### Cultural Communication: Verbal and Nonverbal (C2)

Articulates a complex understanding of cultural differences in a verbal and nonverbal communication and is able to skillfully negotiate a shared understanding based on those differences.

### Curiosity (C1)

Asks complex questions about other cultures in order to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu(s), seeks out and articulates answers to these questions that reflect multiple cultural perspectives.

### Openness (C1)

Initiates and develops interactions with culturally different others. Suspends judgment in valuing her/his interactions with culturally different ones.

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**Summary of Student Responsibilities**

Read and study required reading assignments for each class meeting.

Complete one 500-word (or longer) **Essay**. The Essay requires students to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu.

Complete and submit the **Capstone Outline** – requires students to select, critically evaluate and apply relevant areas of scholarship and then articulate the process of producing a work from initial plan, to critique, revision and completion.

Complete and submit 1,500-2,000-word **Capstone Paper**

Complete **Midterm and Final Exams**

**Grade Calculation**: Grades will be determined using the following formula:

- **5%**—Capstone Outline: 500 words. This assignment requires students to select, critically evaluate and apply relevant areas of scholarship.

- **50%** - Midterm and Final Exams

- **5%**—Essay: 500 words, minimum. This essay requires students to compare and interpret a variety of intellectual and/or artistic works within their cultural milieu.

- **30%**—Capstone Paper: 1,500-2,000 words (minimum). Students will write a final essay of 2,000 words or more on your choice of topic as approved, using at least three outside secondary sources (i.e. works of scholarship) that will be available to you through FSU Libraries.
10% - Class Participation

**Grading Scale:** 93-100 A; 90-93 A-; 87-89 B+; 83-86 B; 80-82 B-; 77-79 C+; 73-76 C; 70-72 C-; 67-69 D+; 63-66 D; 60-62 D-; 59 and below F

**Criteria for Evaluation:** “A” Course requirements fulfilled. Material handled cogently and reflectively and characterized by creative insights; “B” Course requirements fulfilled. Material handled cogently and reflectively; “C” Course requirements fulfilled; Adequate understanding of material demonstrated; “D” Work submitted but poorly prepared, reflecting inadequate effort; “F” Irresponsible behavior, work not submitted or not seriously attempted. Plus/minus grades will be used to accommodate individual student achievement.

**COURSE SCHEDULE**

**WEEK 1 JANUARY 9-13**
INTRODUCTION TO THE CLASS: THE GIFTS OF THE HUMANITIES

**WEEK 2 JANUARY 16-20**
NO CLASS JANUARY 16TH
THE EPIC, THE NATURE OF HEROISM

THE EPIC OF GILGAMESH: LIFE IS MADE MEANINGFUL BY HUMAN RELATIONSHIPS AND MAKING A LASTING CONTRIBUTION TO ONE’S CITY

**WEEK 3 JANUARY 23-27**
HOMER’S ILLIAD

**WEEK 4 JANUARY 30-FEBRUARY 3**
CLASSICAL GREECE: THE TRIUMPH OF DEMOCRACY AND ART IN ATHENS: BIRTH OF HUMANISM; OEDIPUS REX, PARTHENON: LIFE IS MADE MEANINGFUL BY DOING ONE’S BEST (SHOWING ARETÉ IN ATHLETICS, ORATORY, MUSIC, DANCE, AND LOGICAL REASONING) AND BY HOW ONE REACTS TO SUFFERING; OEDIPUS REX, PARTHENON, & OLYMPIC GAMES, ALEXANDER THE GREAT

ESSAY 1 DUE FEBRUARY 6

**WEEK 5 – FEBRUARY 6-10**
ROMAN CULTURE; THE AENEID OF VIRGIL: LIFE IS MADE MEANINGFUL BY DOING ONE’S DUTY

CAPSTONE OUTLINE FEBRUARY 12

**WEEK 6- FEBRUARY 13-17**
MEDIEVALISM: SONG OF ROLAND, BAYEUX TAPESTRY, BEOWULF: LIFE IS MADE MEANINGFUL BY OVERCOMING ADVERSITY BUT IN ALSO UNDERSTANDING THE FRAGILITY OF LIFE

**WEEK 7 FEBRUARY 20-24**
GOTHIC TO RENAISSANCE: ARCHITECTURE, DANTE’S INFERNO, BOCCACCIO’S DECAMERON, BOTTICELLI: LIFE IS MADE MEANINGFUL THROUGH A NEW HUMANISM INCLUSIVE OF SCIENCE, NATURALISM, MORAL PHILOSOPHY AND RELIGION.
WEEK 8 FEBRUARY 27-MARCH 3

DANTE’S INFERNO

MIDTERM - MARCH 3

WEEK 9 MARCH 6-10

RENAISSANCE AND HIGH RENAISSANCE: Ghiberti, Donatello, Leonardo da Vinci, Michelangelo, Raphael: Life is made meaningful through understanding the nature of humanity with an emphasis on the dignity of the individual. MANNERISM: Parmigianino. Life is made meaningful through understanding allegory for weird distortions in art.

WEEK 10 MARCH 13-17 NO CLASS – SPRING BREAK

WEEK 11 MARCH 20-24

REFORMATION AND COUNTER-REFORMATION: Luther, the Printing Press, Henry VIII, Shakespeare’s Hamlet, Correggio, Titian: Life is made meaningful through living what you believe (even if it brings you into conflict) BAROQUE: Bernini, Caravaggio, Artemisia Gentileschi, Rembrandt, Diego Velasquez: Life is made meaningful through emotion, sensuality, and feeling as expressed in art through the use of light and dark.

WEEK 12 MARCH 27-31


WEEK 13 APRIL 3-7

ROMANTICISM AND REALISM: Frankenstein, Turner, Constable, Friedrich, Gros, Goya, Beethoven, Giselle, Dickens, Melville, Gericault, Delacroix, Darwin: Life is made meaningful through discovery, both physical and psychological.

WEEK 14 APRIL 10-14

THE PURSUIT OF MODERNITY AND GLOBAL CONFRONTATION: Revolution, nationalism, and civil war: George Sand, Impressionism, opera the death of Ivan Ilyich: Life is made meaningful through the dawning recognition of the value of the individual citizen. Life is made meaningful through the dawning recognition of the value of the individual citizen.

WEEK 15 APRIL 17-21

WEEK 16 APRIL 24-28
CAPSTONE PAPER DUE APRIL 28TH

FINAL EXAM WEEK– MAY 1-5

Policies and Fine Print

Plagiarism Check:
All writing assignments will be submitted through the Blackboard assignment link. All papers will be run through either Turnitin or Safe Assign by the instructor. All work must be original to you and done for the first time this semester for this class.

Late Work:
Late work is not accepted without a valid reason documented in writing. Valid reasons are the same as those for the university policy on excused absences.

UNIVERSITY ATTENDANCE POLICY:
Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

SEXUAL HARRASSMENT POLICY:
It is the policy of the University that its employees and students neither commit nor condone sexual harassment in any form. http://registrar.fsu.edu/bulletin/grad/info/university_notices.htm

STUDENT ELIGIBILITY FOR AN INCOMPLETE GRADE:
Incomplete (“I”) grades will not be assigned, except in the case of exceptional unforeseen circumstances that occur within the last three weeks of the semester and your work has otherwise been satisfactory (C average).

This course has been approved for the Liberal Studies disciplinary requirement of

- become a thoughtful patron of and participant in Humanities and Cultural Practice.

HUMANITIES AND CULTURAL PRACTICE:
This course has been approved as meeting the Liberal Studies requirements and thus is designed to help you become a thoughtful patron of and participant in cultural practice. The student will accomplish this by comparing and interpreting a variety of intellectual and/or artistic works within their cultural milieu(x). The student will also compare, interpret and examine model cultural artifacts that function as widely varied reflections of human perspectives and/or practices. This will be accomplished through 1 comparative essay and creating a cultural artifact associated with a film shown in class.

ACADEMIC HONOR POLICY:
The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of students’ academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “…be honest and truthful and…[to] strive for personal and institutional integrity at Florida State University.” (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy)
Free Tutoring from FSU:
On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services’ comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring or contact tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Cheating and Plagiarism:
Below is a sample of Academic Honor Violations outlined in FSU’s Academic Honor Policy:

- Plagiarism - Using another’s work from print, web, or other sources without acknowledging the source; quoting from a source without citation; using facts, figures, graphs, charts or information without acknowledgement of the source.

- Cheating - Copying from another student’s paper or receiving unauthorized assistance during a quiz, test or examination; using books, notes or other devices (e.g., calculators, cell phones, or computers) when these are not authorized; procuring without authorization a copy of or information about an examination before the scheduled exercise; unauthorized collaboration on exams.

- Unauthorized Group Work - Working with another person or persons on any activity that is intended to be individual work, where such collaboration has not been specifically authorized by the instructor.

- Multiple Submission - Submitting the same paper for credit in two courses without instructor permission; making minor revisions in a credited paper or report (including oral presentations) and submitting it again as if it were new work.

Recording Policy

A state university student may, without prior notice, audio or video record a class lecture in which the student is enrolled for three specified purposes as outlined in House Bill 233/Section 1004.097, Florida Statutes: (1) for the student’s own personal educational use; (2) in connection with a complaint to the university where the recording is made; or (3) as evidence in, or in preparation for, a criminal or civil proceeding.

A class lecture is defined as an educational presentation by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject. A class lecture will occur most often in a course identified by the university as a lecture-type course, whether online or in-person, as opposed to a lab course or a course section identified as a discussion section or seminar. Class lecture does not include lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to a class lecture); academic exercises involving student participation; clinical practica and presentations that involve patient histories and other types of protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and a faculty member. Any class recording that personally identifies a student who has not consented to being recorded will not be recognized as a part of a class lecture for these purposes, and such a recording may be subject to other laws or institutional policies such as the Code of Student Conduct.
A class lecture recording may not be published without the written consent of the instructor, except that it may be shared with university officials or state and federal government officials in connection with a complaint to the university or used as evidence in a criminal or civil proceeding. Violation of this provision may subject the student to disciplinary action by the university and/or to a legal action by a person injured by the publication.

To publish means to share, transmit, circulate, distribute, or otherwise provide access to the recording, regardless of format or medium, to another person, or persons, including but not limited to another student in the class. Additionally, a recording, or transcript of the recording, is published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to: social media, book, magazine, newspaper, leaflet, picket signs, or any mode of print.

Students are permitted to make recordings of class lectures for a class in which the student is enrolled for personal educational use. A class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member is prohibited. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU’s Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services.

FAQ

What can students record?

Students may audio or video record a class lecture, defined as an educational presentation by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject. A class lecture will occur most often in a course identified by the university as a lecture-type course, whether online or in-person, as opposed to a lab course or a course identified as a discussion section or seminar.

What are the permitted purposes for students making the recording?

There are three permitted purposes for students making the recording: (1) personal educational use, (2) for use in a complaint to the institution, or (3) for use as evidence in a civil or criminal proceeding. Students may not record for any other purpose without the written consent of the instructor.
**Do students have to ask permission to record?**

No, students do not need to ask for permission to record the class lecture, as long as they are making the recording for a permitted purpose.

**Is there anything that students are not allowed to record?**

Students are prohibited from recording class activities other than lectures, including but not limited to lab or recitation sessions, student presentations (whether individually or part of a group), class discussions (except when incidental to a class lecture), clinical practice and presentations that involve patient histories and other protected health information, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and a faculty member.

**I allow my students to freely ask questions during my class lectures. Is this back-and-forth exchange considered class lecture or class discussion?**

In general, class discussions are not part of the definition of “class lecture” unless the discussion is incidental to a class lecture. If students ask clarifying questions during the class lecture, that back-and-forth exchange would be considered incidental to a class lecture and properly subject to recording. If students ask questions or engage in conversation with the instructor about the lecture topic during a distinct discussion portion of class following a class lecture, that back-and-forth exchange would not be considered part of the class lecture and would not be subject to recording. If faculty question students about course material following, or in lieu of, a class lecture (e.g., Socratic method), these back-and-forth exchanges are not subject to recording.

**Are students permitted to share their recording of the class lecture with other students in the class? For example, can students share their recording with a classmate who was sick and missed class?**

No. Sharing the recording, even with another student in the class, would be considered publishing the recording and therefore is prohibited, unless the faculty member’s consent is obtained.

**Are there any restrictions to the use of the recordings?**

Yes. Recordings may not be used to engage in academic dishonesty, may not be used as a substitute for class attendance or participation, and may not be published or shared in any way without the instructor’s written consent, unless the student is sharing the recording with university officials or state and federal government officials in connection with a complaint to the university, or as evidence in a criminal or civil proceeding.

**Does this law change how students may behave in the classroom?**
No; students must adhere to classroom behavioral expectations while recording. Recording that disrupts the learning environment may violate FSU’s Student Code of Conduct and is not permitted.

**Are there any other reasons a student may record?**

Recording a class lecture or other class activity may be a part of an accommodation granted by FSU’s Office of Accessibility Services. If that is the case, the student will provide you with documentation from the Office of Accessibility Services about these accommodations.

**What are the consequences for a student who publishes a recording without consent?**

A student who publishes a recording that is not part of a university complaint or evidence in a criminal or civil legal proceeding could face severe legal and/or disciplinary consequences. Per HB 233, unauthorized use of the recording allows the faculty member to take a student to court for damages, including attorneys’ fees, totaling as much as $200,000.00. Additionally, the student may be referred to FSU’s Department of Student Conduct and Community Standards for a potential violation of FSU’s Student Code of Conduct.

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**Hum 2020**  
**Capstone Paper Requirements**

HUM Core Courses Capstone Paper Overview

This paper is critically important, and failure to submit your paper has severe consequences, because it accounts for 30% of your grade.

This course offers the student an interdisciplinary exploration of Humanities through a study of architecture, the visual and performing arts, literature, philosophy, religion, and the major cultural movements of the era. Your paper should reflect your ability to contextualize a major concept of the era and its importance/significance.

Your paper will be primarily graded on three criteria: 1) the clarity and conciseness of your writing; 2) proper use of the sources in your paper; and, 3) the ability to identify an issue or thesis and synthesize the arguments as appropriate to the topic of your paper.

The Grading Rubric, which follows, explains the criteria for grading your paper.

- The best papers usually focus on only one aspect or major point.
- You must include a works cited page (Chicago or MLA format).
- Your paper must be 2,000 words, typed, double-spaced. This count does not include headers, notations, quotations of other people’s writing, or the Works Cited page.
- Penalties apply for late papers.
Checklist:

_____ A descriptive title was given to the paper

_____ Included supporting material for your argument from at least 3 outside secondary sources

_____ Cited correctly

_____ Included “Works Cited” page

_____ Used correct grammar

_____ Spell-checked, edited, proofed

_____ Put name on first page of paper

Rubric Work Sheet

Evaluation of Capstone

Student Name

__________________________________________________________

Development/Coherence

_____ /10: Follows instructions. Focus.
Fulfills the assignment instructions clearly and entirely. Clearly identifies the topic.

_____ /16: Organization. Paragraph Structure
Argument is logically organized, and well thought-out. Each paragraph contains a separate idea and begins with a topic sentence. Introduction and Conclusion are evident and clearly stated.

_____ /12: Analysis. Conclusions. Implications.
Competent analysis of the topic.

_____ /12: Supporting Details
All details are correct and support argument. Plot summary, if any, supports the argument directly.
No broad generalizations are made. Provides specific detail to support/defend the argument.

\[\text{Thesis Statement}\]
Thesis is clearly stated in the opening paragraph and asserts an arguable claim.

Transitions
Effective transitions are used throughout. Ideas flow smoothly.

\[\text{TOTAL}\]

Sentence-Style/Variety

\[\text{Sentence Structure}\]
Consistently uses complete sentences, concrete words, active voice, pronoun-antecedent agreement, transitions, correct word usage, etc.

\[\text{Pronoun Usage}\]
Uses person and voice as appropriate to the topic and intended register

\[\text{Academic Tone}\]
Consistent tone or appropriate tone to content/register desired.

\[\text{TOTAL}\]

Grammar/Mechanics

\[\text{Spelling, Grammar}\]
Virtually free of punctuation, spelling, or grammatical oversights

\[\text{Integration of sources, Parenthetical Citations, Works Cited, Word Count, SafeAssign}\]
All sources are fully integrated (no floating or standalone quotes). All citations are correct (parenthetical/in text and Works Cited page). Citations are clear and standardized; include any works cited in the Works Cited. Includes 3 sources. You may use the Sayre textbook, but only as a 4th source. Word Count is 2,000 words without citations, header, title, etc. Quotations do not exceed 20%. All work is properly cited.

\[\text{Conventions, Mechanics}\]
Conventions (italicize titles and works of art). Turned in through Canvas link on time.

\[\text{Formatting}\]
Name, heading, and other formatting issues are standardized; paper has a title.

\[\text{TOTAL}\]

Final Grade of ________ out of 100

The Working Thesis, Outline, and Bibliography is a snapshot of your intended term paper/capstone topic and resources. This assignment is here to help you begin the process of organization for your capstone paper and to allow me the opportunity to give you some directional advice before you start writing. If you are unclear on the expectations, be sure to contact me in advance of the deadline.
You must include:

- Working Title ("Capstone" is not sufficient) (1 pt)
- Working Question: What question do you want to try to answer in your paper (10 pts)
- Brief Outline (In complete sentences): Lay out your main points or thinking in relation to your topic and question. Again, this may change, but you must have a clear direction or argument to support your thesis you can use in the final paper. **This is just the starting point.** (20 pts)
- A bibliography of at least 3 outside sources (not textbook) you MIGHT use in your paper (even those that just sound like they may have something you might use). **In MLA or other standard bibliographic format.** Any online-only sources may be used as additions to the 3 here. Note that in general you should not need to cite Wikipedia, as that is akin to citing an encyclopedia. Your bibliography should be primarily works that seem to bear directly on your topic. (15 pts)